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Bhagavan Aristanemi

Prakrit Languages and Literature

B. K. KHADABADI

Language is a medium or vehicle of thought and a full-fledged language is said to date from the Azilian culture which is assigned to the approximate period between 15,000 B.C. to 8,000 B.C.[1] Hence we can safely say that the invading Aryans stepped on the Indian soil with a full-fledged language about the beginning of the second millenium B.C. We cannot say anything about when and how they tried their hand at producing literature which is defined as "the permanent record of memorable speech."[2] But we do know that by c. 1,500 B.C. they composed and left for us the *Rg-veda* which stands as the earliest known record of human knowledge.

What language did the invading Aryans speak ? How many dialects did their community of speakers use ? How possibly did the literary Vedic emerge out of them ? Many such questions have exercised and are still exercising the minds of scholars in this field. Different opinions are held on these and other allied problems. It is interesting to note that Panini (c 700 B.C.) called the language of the Vedic texts *Chāndasa*. Nowhere in his great grammatic work does he mention the term Sanskrit which is said to have come into currency by the time of the *Rāmāyana*. Nor does he mention the term Prakrit anywhere in it. The theory that from Vedic descended classical Sanskrit and from classical Sanskrit descended Prakrit, is held to be unscientific because several linguistic features of the Vedic language are nearer to those of Prakrit than to the corresponding ones of Sanskrit: and a number of Prakritisms are surprisingly found in the Vedic literature itself. Jules Bloch holds that the oldest language, which was considered sacred, gave a model, but not birth to the latter viz., Classical Sanskrit.[3] Similarly Sanskrit cannot be the basis for Prakrit as is stated by some grammarians and scholars.

Paper presented at the Staff Academy, Karnatak Arts College, Dharwad, in April, 1979.

[1] (i) *Aspects of Language*, William J. Entwistle, Faber and Faber, London, pp.26 ff.
(ii) Azilian culture belongs to the upper Palaeolithic age or old stone age.

[2] *On the Art of Writing*, Sir Arthur Quiller-Couch, Guild Books No. 426, Cambridge, 1954, p.42

[3] 'Some Problems of Indo-Aryan Philology', *B.S.O.S.* Vol.V, Part IV, London, 1930, p 720.

Hence Prakrit can be interpreted as the natural language of the masses and Sanskrit as the refined or cultivated language of the *śiṣṭas*, the elite, who used it for literary purpose in the early days. Leaving aside the elaborate discussions advanced on this topic by eminent scholars in India and abroad, I may quote here Dr. P.L. Vaidya's view recently presented in simple but lucid words : "Prakrit is the oldest and natural language of Indian people, spoken by all from their childhood, out of which Sanskrit, the polished language of the cultured classes has developed. Some of you may feel that this is a startling statement made to magnify the importance of the Prakrit language. Far from it, there are evidences available to prove my statement; and they are culled from the oldest and most reliable works in Sanskrit itself. If you take the *Mahābhāṣya* of Patanjali (2nd century B.C.), you find the words like *goṇā* and *goṇī*, which mean a cow, are mentioned by Patanjali, the great grammarian and champion of Sanskrit, who asks his listeners not to make use of these words, as they are Apabhramsa, degraded, and as such unfit to be used by cultured classes at least on sacred occasions like the performance of a sacrifice. But words like *goṇī*, *goṇā*, *goṇa* were so popular and current among the people, that completely banning their use became impossible, and so they made it a rule, recorded by Patanjali himself or by his immediate predecessors that one must not use such words at least on sacred occasions ; *yajña-karmaṇi nāpabhṛṁśatavai*. Later classicists like Bhartrhari went a bit further and enunciated a theory that Prakrit words, so numerous and current among the vast population, are incapable of carrying any meaning by themselves, but they do have a meaning through the medium of Sanskrit only To make the point clear, they mean to say that words *goṇā*, *goṇī*, *goṇa* do not convey to the listener the meaning of a cow or bull directly, but only through the medium of Sanskrit. Their equation is thus : *goṇī* . *gau* I do not think it requires any elaboration to prove that the natural language of the people of Aryavarta at least was Prakrit out of which the polished language Sanskrit has developed."[4]

All this means that when the *Vedas* were composed by the priestly class, there were also, spoken at home and owing to social strata and tribal groups etc., popular dialects or Prakrit dialects current among the masses. Later classical Sanskrit assumed the status of Vedic and Prakrits continued their further journey until when Mahavira and the Buddha picked up an outstanding regional dialect (Ardhamagadhi or Western Pracya) for preaching their religious principles to the people

[4] Inaugural Address, *Proceedings of the Seminar of Scholars in Prakrit Studies*, Shivaji University, Kolhapur, 1969, pp. 12 ff.

at large. This was an important event in the cultural history of India, because a spoken dialect (Ardhamagadhi or Western Pracya)[5] got for the first time the status of being the medium of religious and ethical preachings and teachings and, hence, had the chance of being cultivated, and the outcome was the appearance of the great Pali and Ardhamagadhi canons in later days. But before the appearance of these two canons Emperor Asoka (300 B.C.) had already addressed his subjects in Prakrit through his well known Rock Edicts inscribed in the Brahmi script found in the different parts of India even today.

Thus Prakrit also got literary status, gradually had its literary dialects and, thus, stood in rank with Sanskrit while the spoken dialects flowed on with the life of the masses. As days passed on, the difference between the literary Prakrits and the spoken dialects widened. By c.5th century A.D. both Sanskrit and Prakrit had almost the same stereotyped literary form and once again an attempt was made to raise the spoken dialect to a literary status as a result of which Apabhrmsa came up as a literary dialect. And at about the 11th century A.D , this same phenomenon of the 5th century A.D. got itself repeated only to give rise to the New Indo-Aryan literary languages like Hindi, Gujarati, Marathi, etc.[6] Thus we see that as the stream of the unfettered spoken dialects flowed on, there formed some literary islands and were left for posterity. Prof. Devendrakumar Banarji describes this phenomenon as follows : "Words are the grains of sands and drops of water forming the eternal stream; flowing from the beginning of creation, it will flow on till the end of the world. In it were formed the literary islands as the *Vedas*, the *Upanisads*, the *Rāmāyaṇa*, etc."[7] But J. Vendryes' view of this phenomenon appears to me much more appealing. He compares the literary language to the formation of a film of ice on the surface of a river and then remarks : "The ice borrows its substance from the river, it is indeed the actual water of the river itself and yet it is not the river."[8] Therefore, we can call the various literary works in Vedic, in classical Sanskrit,

[5] (i) According to Dr. S.K. Chatterjee the original discourses of the Buddha were in the Western Pracya (Ardhamagadhi) : *The Origin and Development of the Bengali Language*, Vol.I, Calcutta, 1926, pp 56-77.
(ii) Buddhaghosa regarded Pali as synonym for Buddhavacana, speech of the Buddha But this is not correct. For details on this point vide *Magadhi and its Formation*, by Dr. Munishwar Jha, Calcutta, 1967, pp.35-39.

[6] For further details vide Dr. Upadhye's observations in his essay on 'Prakrit Literature', Shipley's *Encyclopedia of Literature*, Vol I, New York, 1946.

[7] On the origin of Sanskrit and the Prakrits, *K.B. Pathak Commemoration Volume*, Poona, p.321.

[8] *Language*, London, 1931, pp.275-276.

in Prakrit and in Modern Indo-Aryan languages as literary islands formed and left by the stream of spoken dialects, or the permanent patches of film of ice on it. An approximate and compact chronological sketch, with no watertight compartments whatsoever, of all these literary languages of India can be drawn in the following table :[9]

I.	Vedic and Classical Sanskrit :		1500 B.C. onwards
II	Prakrits .	Inscriptonal Prakrit, Pali, Paisaci, Sauraseni, Magadhi, Ardhamagadhi, Maharastri, Apabhramsa, etc :	600 B.C. to 1100 A.D.
III	Modern Indo-Aryan Languages .	Hindi, Gujarati, Marathi, etc. ·	1100 A.D. to till today

Thus we see that the Indo-Aryan speech has had a continuous and long history of life of about 3500 years. Dr. Katre observes : "Nowhere else can we see this unbroken existence of a stream of language, represented in the literature of its people from such hoary antiquity upto the present day, and in this sense Indo-Aryan is unique in the history of any language group in the world"[10] And in this long history the Prakrits have played an important role by contributing their own significant mite to the cultural life of India, which fact is found reflected in their literature that is vast and varied covering a considerably lengthy period of about 1700 or 1800 years, from the days of Mahavira and the Buddha until c 11th century A D. when the modern Indo-Aryan languages began to appear.

Thus after having a brief acquaintance of Prakrit languages and their literary evolution, let us, now, have a bird's eye-view of the outstanding realms of Prakrit literature and try to assess its contribution to the culture of this great country of ours

The inscriptions of Emperor Asoka (300 B.C.) are the earliest

[9] (i) It is also customary to treat of this development of the Indo-Aryan family into three sections. Old Indo-Aryan, Middle Indo-Aryan and New Indo-Aryan (ii) Grierson divides the growth of the Indo-Aryan speech in the following manner (i) The spoken languages of the Vedic times (2000 B.C. to 600 B.C.) : Primary Prakrits, (ii) Those between 600 B C and 1100 A.D.· Secondary Prakrits, and (iii) The Modern Indo-Aryan languages· Tertiary Prakrits

[10] *Prakrit Languages and their Contribution to Indian Culture*, Bharatiya Vidya Bhavan, Bombay, 1945, p.7

available Prakrit records which deserve to be classed as literature. Moreover these inscriptions, as observed by Bloch,[11] are the first authentic documents marked and dated with a relative precision in the whole range of Indian History. They are more than thirty and are incised on rocks, boulders, pillars and walls of caves. The fourteen rock-edicts, found in seven recensions, are simple but forceful and they echo the great monarch's appealing voice. They depict the picture of the state and also reflect the monarch's great personality that championed the cause of *Ahiṁsā* and peace and yearned for the welfare of the subjects. Amongst the numerous Prakrit inscriptions belonging to the post-Asokan period, special mention may be made of the Hathigumpha inscriptions of King Kharavela (2nd century B.C.) and the Nasik cave-inscriptions of Vasisthiputra Pulumavi (2nd century A.D.) for their informative value and literary qualities. It is striking to note that inscriptions in India are all in Prakrit from 300 B C. to 100 A.D.; and during this period Sanskrit was eclipsed by Prakrit, to which fact stand as the first witness, the Asokan inscriptions clearly indicating that the official language of the then Magadhan Empire was Prakrit. Here, again, we should recapitulate what Dr. Katre says : "These Prakrit inscriptions and coin legends continued for nearly eight centuries, and during the latter half of this period competed with Sanskrit, both as media of instruction and cultural languages."[12]

After inscriptions we enter the realm of canonical literature which can be said to comprise the Ardhamagadhi canon and the Pro-canon of the Digambaras.[13] The Adhamagadhi canon consists of 45 books composed in different periods, the texts like the *Ācārāṅga Sūtra* belonging to as early a period as 400 B.C. This canon, as is available now, was finally redacted and put to writing in 454 A.D. The subjects covered by these texts are encyclopaedic with religion, philosophy, metaphysics, ontology, logic, ethical teachings, moral exhortations, didactic tales, cosmography, historical and semi-historical legends, etc. The Pro-canon of the Digambaras is generally divided into four parts : (1) *Prathamānuyoga*, (2) *Caraṇānuyoga*, (3) *Karaṇānuyoga* and (4) *Dravyānuyoga* The *Satkhaṇḍāgamas*, the works of Sivakotyacarya, Kundakunda, Vattakera, Yogindradeva, Nemicandra, etc. are highly esteemed. The value of all these canonical works of the two sects lies in the fact that they laid down for the masses higher values of life like *Ahimsā* and other ethical principles, which influenced the contemporary and later life of

[11] And noted by Dr. Jha, *Ibid*, p.6

[12] Vide *Ibid.*, p.7.

[13] There is also the Pali canon of the Buddhists that comes under this category.

the Indian people in respect of peaceful attitude, respect for others' views, vegetarianism, etc. Some scholars think that the roots of the modern political doctrine of non-violence go back to such teachings preserved in and handed over through these canonical works.[14]

A huge mass of commentorial literature in Prakrit has grown around the Ardhamagadhi canon (and also a part of the Pro-canon) taking the forms of *Nirjuktis*, *Bhāsyas*, *Cūrṇis* and other exegetical works from which arose, later, vast and varied types of narrative literature : biographies of religious celebrities, legendary tales of didactic motives, illustrative fables, parables, popular romances, fairy tales, Kathanakas, Kathakosas, etc. It may be noted at this context that the Prakrit languages replaced logical arguments by interesting fables, parables and other tales for illustrating religious doctrines and ethical principles more effectively and, hence, they could contribute their own to the field of fables, parables and other facets of story literature. It is noted that the Prakrit fable literature was the precursor to the *Pañcatantra* which has made a notable contribution to the world literature.[15] It is also an established fact that Prakrit narrative literature has considerably influenced the modern Indian literature both Aryan and Dravidian and inculcated humanitarian values among the masses.

While moving in the field of Prakrit narrative literature, we can hardly ignore the great *Bṛhatkathā* of Gunadhya in Paisaci Prakrit (c 1st century A.D.) which is lost beyond recovery, but three Sanskrit epitomes of which have come down to us. Being of secular nature, it stands in rank with the *Rāmāyana* and the *Mahabhārata* on the national level, in the sense that if the two great epics influenced the bulk of the literary output of India by their religious concepts of *dharma* and *mokṣa*, the *Bṛhatkathā* introduced a pure romantic concept in Indian literature as a whole—both oral and written. A number of folk-tales, some of which are found still in the oral traditions of modern Indian languages, have their ultimate sources in the *Bṛhatkathā*. Several interesting Sans-

[14] Vide Dr. Katre, *Ibid.* p.84

[15] (i) Vide Dr. Katre, *Ibid* , p.85.

(ii) It may be noted that Benfey, in his famous introduction to the *Pancatantra*, asserted that India was the home of all fairy tales and stories found in different parts of the world. But Winternitz prefers to have a cautious view that numerous stories current all over the world could be traced back to India. He further observes that the Sheherzada in the *Arabian Nights* stands in form, spirit and role parallel to Kanayamanjari in the Prakrit commentary (the *Sukhabodha of Devendra*) of the 11th century A D Vide *Some Problems of Indian Literature*, Calcutta, 1925, pp.71-72

krit dramas like the *Mṛcchakaṭikam* and the *Svapnavāsavadattam* and their romantic episodes are based on the legendary tales in it. Its high popularity led it to its different versions as found now in Sanskrit, Prakrit[16] and Tamil.[17] Durvinita (600 A.D.), who is said to have translated it into Sanskrit, might have, most probably, given its Kannada version too. I have noted an amusing sub-tale viz., of Sudame, in story No. 1 of the Kannada *Vaḍḍārādhane* (c.925 A.D.) to have had its source in this *Great Tale*.[18] This sub-tale in the *Vaḍḍārādhane* is like a folk-tale and numerous such tales are found to have been current in modern Indian literature, both Aryan and Dravidian, written and oral. Prof. Eberhard considers folk-tale materials as fossilised social and religious history and in the light of this view too, we have to assess the value of Gunadhya's *Great Tale*.

The secular lyric is another alluring sphere of Prakrit literature. From the hoary past until the 1st century A.D., except the two *Samvāda* hymns in the 10th Book of the *Rg-veda* and a quoted line in Patanjali's *Mahābhāṣya*, we hardly find anything like love-lyric in Sanskrit literature. Prof. S. K. De remarks : "Neither the culture of the age nor its social environment was favourable to the development of pure love-poetry in the orthodox literature of the higher classes which was dominated mainly by a serious and didactic motive."[19] But in folk-literature, the tradition of which is nicely preserved in Prakrit, the sentiment of love must have been nourished with zeal. It is because of this fact that a large number of such lyric songs in Prakrit had already grown some three centuries before Kalidasa and an anthology of them, compiled and edited by King Hala, has come down to us in the form of the *Sattasai* or *Gāthāsaptaśati*[20]. These little songs of love and life have considerably influenced the later Indian literature, including that of Bhakti, divine longing for union with God. A peculiarity of these lyric songs is their realistic touch and closeness to the family and social life of the ancient and medieval rural India.

16 The *Vasudevahindi*.

17 The *Perungadai* and the *Vasudevanar sindam*.

18 (i) This sub-tale compares well with the story of Madanasena and that of two Brahmins: Kesata and Kandarpa in Somadeva's *Kathasaritsagara*, which is younger than the *Vaddaradhane*.
(ii) There is also a possibility of this sub-tale being taken from a Prakrit or Kannada version of the *Great Tale* or picked up from an oral tradition.

19 *Ancient Indian Erotics and and Erotic Literature*, Calcutta, 1969, p.11.

20 (i) A number of similar verses in Apabhramsa have been compiled by Hemacandra in his Prakrit Grammar.
(ii) The *Vajjalaggam* is another such anthology, but planned topically.

Prakrit literature is also endowed with ornate and stylistic poetic tales and prose-romances like the *Setubandha*, the *Gaudavaho*, the *Kuvalayamālā*, the *Līlāvaī*, the *Samaraiccakahā*, etc. which have influenced some branches of modern Indian literature including that of Kannada. Some of them give realistic pen-pictures of the social and cultural life of medieval India. But the *Dhūrtākhyāna* of Haribhadra (8th century A.D.) is a unique satire in Indian literature. It takes a critical view of the Hindu Puranic legends.

Now coming, lastly, to the dramatic literature, we have half a dozen purely Prakrit dramas which are called *Sattakas*. The *Karpūramañjarī* is the earliest available one composed by Rajasekhara (10th century A.D.). The term *Sattaka*[21] has a Dravidian element viz., *ata* (meaning play) which word is also used even today for the crude type of play enacted in rural Karnataka i.e., *āta* or *bailāta*, suggesting thereby that the *Sattaka* had a popular origin.[22] Leaving aside the *Sattakas*, almost every Sanskrit drama has its Prakrit portions i.e., some characters speak in Prakrit in its various dialects. The early dramas of Asvaghosa, Bhasa, Sudraka, Kalidasa etc. are bound to present the linguistic picture of the contemporary society, whereas the later ones used the Prakrit dialects conventionally. In the *Mrcchakatikam* and the *Vikramorvaśīyam*, the number of Prakrit-speaking characters is greater than that of the Sanskrit-speaking ones. Scholars hold that Prakrit portions of the early Sanskrit dramas contain valuable linguistic heritage of India.

In conclusion, now, I would sum up the contribution of Prakrit literature to Indian culture:

Prakrit literature contains a wonderful linguistic, literary and spiritual heritage that has considerably influenced the Modern Indian languages and literature, Aryan and some of the Dravidian too. It records the noble thoughts and messages of Asoka, one of the greatest monarchs of the world. The canonical section of Prakrit literature presents some brilliant chapters in the history of human thought. They may be said to be *Ahimsa* (non-violence), *Syadvada* (propounding respect for others' views) and *Grhastha-dharma* (ideal code of conduct for the layman, leading towards social health). It has preserved and propagated such lofty spiritual and ethical ideologies that have helped to nourish among

[21] Rajasekhara tells in his *Karpuramanjari* that the *Sattaka* is to be danced

[22] According to I. Shekhar, the Sanskrit drama has come to the Aryans from the Dravidians and Pre-Aryans. Vide *Introduction to the Sanskrit Drama: Its Origin and Decline*, Leiden, 1950

the masses higher values of life and to set for them healthy moral standards. Gandhiji's principle of 'Truth and Non-violence' can be said to be a modern fruit of such age-long reflections and teachings. The society depicted in Prakrit literature, particularly in its narrative and lyric zones, is more popular and realistic than aristocratic and artificial. It embodies a mine of information and data that can take us towards more or less a complete religious, social and political picture of India of the period that could contribute its worthy mite to the civilization of the world. This means that for the reconstruction of cultural India, Prakrit literature provides rare and significant details. And a good knowledge of our past culture, we should remember, helps up to evaluate our present and plan the future.

"KARMA"

Leona Smith Kremser

Not the pounding wave
that breaks the living shell,
but its own yesterday,
for yesterday makes today,
likewise, thought, word and deed today
make tomorrow,
this is the universal law,
Karma,
the cause and the effect

Thus said the Venerable Jina Nemi
on the seashore at Dwarka,
Himself in Goodhood,
thus said He,
every living thing moves by its own Karma.

Therefore, kill not today,
that tomorrow, the wave as tool of good Karma
shall uplift ye living shell to eternal bliss.

NILANJANA

Ganesh Lalwani

More beaming became the ever-blooming gladness of Parijata Garden of Nilanjana by the shining sheen of the ear-rings of the Lord of Heaven. They became more radiant in the glowing beam of Vaidurya.

Nilanjana was the dancing belle of the Heaven. The rosy glow of of her youth was as fresh as the unfading Parijata flower, her beautiful body the quintessence of all beauties of the universe.

Proceeding slowly that shining sheen of the ear-rings stopped before that lone bower in the cool shade of which on the soft bed of Ketaki leaves Nilanjana was enjoying her rest.

Suddenly the foot-falls drew her attention. Seeing the Lord of Heaven at the gate of her bower she stood in respect. Bowing a little she saluted him by raising her clasped hands to her forehead. She said, "My Lord ! Blessed today is my bower by the touch of your feet."

A mild smile spread over the lips of Indra, the King of Heaven. He said, "I have come on some important business."

"On important business !" she repeated. But her voice appeared frosty with pain, dull appeared the lustre of her blue lotus-like eyes. She asked, "Wouldn't you come without any business?"

Indra was astonished. He said, "In heaven no one asks such question. Nilanjana, what you are saying?"

Nilanjana replied without lifting her eyes, "My Lord ! Business does not make one's heart throb, when one visits without business that becomes a memento."

The eyes of Indra became wider with astonishment.

Continued Nilanjana, "I am giving you pleasure every night by my dances and songs, by my laughter and grace. But that pleasure has failed to give me happiness."

Indra's eye-brows quivered in frown. He said, "What happened with you, that there is no happiness for you even in heaven? Such impossible words no one has uttered here, no one has heard."

"I am speaking truly, Lord. Though I am giving pleasure to everybody, my heart is as barren as a desert."

"But why?"

"I know not why? But sometimes I feel that my value in your eyes is not for me. My value is for my dances and songs, laughter and grace. I want that someone may feel pain for me in his heart for myself."

Indra laughed loudly. He said, "Don't you know Nilanjana, in heaven there is no pain, no tears, no crying--probably no heart. Here is only pleasure. Hearts of immortal gods always remain saturated with pleasure."

"Unpleasant seems to me that pleasure. I want this much only that two drops of tears should trickle down from someone's eyes for me."

"Strange is your prayer! But that is possible only on earth, not in heaven."

"Then Lord! Send me to the earth."

"The prayer with which I have come here you have asked that yourself. I will fulfil thy wish. But do you know its outcome?"

"I know, my Lord! Death. But if I can become immortal in some one's love that death will be to me nectar-like."

* * * *

It was the dance hall of the first king Rsabha. He was seated on the golden throne studded with gems with an air of aloofness of the golden Sumeru. He was grave and was shining with his own effulgence. With him at a proper distance were seated his ministers, princes and officers. In front was the stage encircled by five-coloured flowers. On this stage the courtesans of Vinita, beautiful and proficient in their art, used to resound the air with mirth by their songs and dances.

Rsabha was the son of Navi, the last Kulakara of this Avasarpini. His arms were as strong as the trunk of a Sala tree, his youthful and well-

built body as fresh as young Devadaru. He was the first lord of this land of action. At his wish this city was built with all-wish-fulfilling palace where everything pertaining to mundane pleasure was in abundance. But amidst his wives, sons and other kins he used to remain aloof, much above the longing of beauty, smell, taste and touch. He was unaffected by mortal pleasure and pain.

It was why when the hearts of old governors would melt at the dances and songs of beautiful and proficient courtesans, he used to remain undistrurbed just looking without any emotion. What to speak of young governors—some of them by tearing their own garlands of scented flowers used to throw them on their rhythmic feet. Some taking the red ruby from their turbans used to offer them as if tinged with their love. Some used to spread their hands to grab the buds that were falling from their hair to keep them close to their heart. But even then the lips of Rsabha used to part a little with mild laugh.

As usual the courtesans were dancing on the stage on that day.

Sweet scent was coming out of the incense pots. Then in the bluish light of heavenly sapphire, casting the spell of a dreamy land from some outer space burst forth a woman whose hair was as dark as monsoon cloud. The audience all-over were wonder-struck. The beauties of Vinita faded before her. Even the eyes of Rsabha could not but wonder.

After a momentary silence instruments of the players began to play again. Vina, Vipanci, Mandira and Mrdanga issued forth tumultuous tune. Ornaments adorning the beautiful arms began to tinkle and anklets produced their seductive thuds and rhymes. Its resonance enchanted the stage and spread beyond to the woodland beneath the blue of the sky surrounded by the horizon.

At the wish of Indra Nilanjana, soft as Sirisa flower, continued her dance till midnight by throwing her beautiful arms, by dangling her necklace, by casting her glances and scattering the particles of her beauty.

At last she stopped. Placing her Campaka-like palms on her hips she began to look at the face of Rsabha from the corner of her eyes.

Wonder-struck king Rsabha was seated there in his own effulgence as before. He was looking much more beyond.

Nilanjana stepped down from the stage. Slowly she proceeded towards

him. Then from near she began to look at the lotus-like face of Rsabha without a wink.

"What are you looking at Nilanjana ?" asked king Rsabha.

"That which is to be looked at."

"What is that, my beauty?"

"The grace of your beautiful face."

Rsabha began to laugh. Said he, "Nilanjana ! Is the grace of this face is much more beautiful than that of Indra, the Lord of Heaven ?"

"Yes, my Lord... There is no pain in the love of heaven, no sensation of joy. That was only pleasant. I want not that which is pleasant. I want that two drops of tears should trickle down for me from someone's eyes."

"Strange is your desire."

"This is what Indra told me. He also told me that it is only possible on earth."

"Havn't Indra told you the outcome of it?"

"Yes. He told me that its outcome is death. I have come here to embrace death. That death is my nectar."

Rsabha began to think—What is that love for which Nilanjana could say that death is my nectar?

Rsabha could not remain seated on the throne any more. He stepped down from the throne and stood before her. He said, "Nilanjana, my love."

Nilanjana closed her eyes. Her lips began to tremble. Slowly she said, "Rsabha, my love."

Rsabha spread his arms to take her in his embrace. But the wish of Indra was rushing with the pangs of death. She could not breathe, her body was disintegrating.



Then from near she began to look at the lotus-like face of Rsabha without a wink.

"Dear Nilanjana," wept Rsabha.

"Dear Rsabha !"

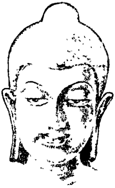
Before her last breath Nilanjana saw two drops of tears were trickling down the corner of Rsabha's eyes.

Again the question arose in Rsabha's mind — What is that love that had made the transitoriness of the earth a matter of eternal joy? A new vista was opened before the eyes of Rsabha. Nilanjana was lost in the sky, in air, in fire, in water, in earth. There was no limit of her. For her everything became beautiful, joyful.

Slowly Rsabha took his crown from his head, then placing it on the throne of Vinita slowly he came out of that all-wish-fulfilling palace.

From behind the pitiable cry of Sunanda and Sumangala was heard, "Oh King !"

But he heard it not. His vision had gone far beyond the mist and shade of the forests of the valley of Astapada.



The Hair and the Usnisa on the Head of the Buddhas and the Jinas

RAMAPRASAD CHANDA

The disposition of hair and the representation of the so-called *uṣṇīṣa* 'turban' on the head of the image of the Buddhas and the Jinas (Tirthankaras) are the most puzzling questions of Indian iconography. In an article entitled "The Buddha's *cuḍā*, hair, *uṣṇīṣa*, and crown", Dr. Coomaraswamy has dealt with the questions in detail (*J.R.A.S.*, 1928, pp. 815-840). Without going over the whole ground covered by that essay I shall venture to suggest other solutions of the puzzles.

The literary evidence for the hair on the Buddha's head relied on by modern scholars is a passage in the introduction to the commentary on the Pali *Jātaka* known as the *Nidānakatha* which is thus translated by Rhys Davids .

"Then he thought, 'These locks of mine are not suited for a mendicant. Now it is not right for any one else to cut the hair of a future Buddha, so I will cut them off myself with sword.' Then taking his sword in his right hand, and holding the plaited tresses, together with the diadem on them, with his left, he cut them off. So his hair was thus reduced to two inches in length, and curling from the right, it lay close to his head. It remained that length as long as he lived, and the beard the same. There was no need at all to shave either hair or beard any more."[1]

The Bodhisattva (future Buddha) Gautama then threw the hair and diadem together towards the sky. Sakka received them into a jewel casket,

[1] *Buddhist Birth Stories*, translated by T W. and C A.F. Rhys Davids, London, 1880, p.86.

and enshrined them for worship in a *caitya* (temple) in the heaven of the thirty-three gods.

This narrative reads like an expansion of the legend briefly told in the *Lalitavistara* and the *Mahāvastu*, and illustrated in a bas-relief on one of the pillars of the southern gateway (c. 50 B.C.) of the great *stūpa* of Sanci,[2] and in a panel on a corner pillar of the great rail of the *stūpa* of Bharhut[3] (c. 125 B.C.). The term *cūdāmaha*, "worship of hair", not only occurs in the inscription on the Bharhut rail pillar, but also in the *Lalitavistara* and the *Mahāvastu*. But this legend is unknown to the Pali *Nikāyas* and must have originated after their compilation. In the life of Vipassi in the *Mahāpadānasutta* of the *Dīgha Nikāya*, the framework of which is the common factor of the biographies of all the Buddhas including Gautama, it is narrated that when the future Buddha (Bodhisattva) was driving in a chariot towards the park he saw a shaven-headed (*bhandu*) man, a *pravrajita* (*wanderer*) wearing yellow robe When the Bodhisattva was told by the charioteer who the shaven-headed man was and had a talk with the latter, he said ·

"Come then good charioteer, do you take the carriage and drive it hence back to my home ? But I will here cut off my hair and beard (*kesamassuṁ otāretvā*), and don the yellow robe, and go forth from home to homelessness."[4]

A somewhat different story is told of the renunciation of the Bodhisattva Gautama in four of the *suttas* of the *Majjhima Nikāya* (Nos. 16, 36, 85 and 100). The charioteer and the shaven-headed monk in yellow robe have no place in the narrative. We are simply told :

"There came a time when I, being quite young, with a wealth of coal-black hair untouched by grey and in all the beauty of my early prime—despite the wishes of my parents, who wept and lamented—cut off my hair and beard, donned the yellow robes and went forth from home to homelessness "[5]

[2] Sir John Marshall, *A Guide to Sanci*, Calcutta, 1918, p.51, pl vi b.

[3] Coomaraswamy, *History of Indian and Indonesian Art*, London, 1927, pl.xu, fig.44; Bachhofer, *Early Indian Sculpture*, Paris, 1929, pl. 24

[4] *Digha Nikaya* (*P.T.S.*) vol. II, p.28, *Dialogues of the Buddha*, translated by T.W and C.A.F. Rhys Davids, pt. ii, London, 1910, p 22.

[5] *Majjhima Nikaya*, (*P T S*), vol I, pp.163, 240, Vol. II, pp.93, 212, *Further Dialogues of the Buddha*, translated by Lord Chalmers, Vol. II, London, 1926, p 210.

In the *Subha-sutta* (99) of the *Majjhima Nikāya* a Brahman Sangarava calls Gautama Buddha a *muṇḍaka samaṇa*, "shaven-headed monk."[6] So by the time when the sculptors of Mathura began to carve images of Gautama Buddha there were two rival traditions relating to hair on the Buddha's head : an older one now preserved in the Pali *Nikāyas* represented Gautama as *muṇḍaka* or shaven-headed monk ; and another tradition preserved in the *Mahāvastu*, the *Lalitavistara* and the *Nidānakathā* represented him as having cut his hair with his sword leaving part of it intact on the head. The shaven-headed images of the Buddha found at Mathura, Mankuar and Sarnath represent the older tradition, and the images of the Buddha with hair on the head arranged in ringlets represent the other and more popular tradition, because it is found both in Sanskrit and Pali texts.

Gautama Buddha was not an ordinary monk He was born with the thirty-two marks of a *Mahāpuruṣa* (superman). These marks distinguished the Bodhisattva Gautama from the ordinary Arhats. These marks are fully described in two of the *Suttas* of the *Dīgha Nikāya* (*Mahāpadāna-suttanta* and *Lakkhaṇa-suttanta*) and the *Lalitavistara* Two of these marks that relate to the head are *uṣṇīṣaśīrṣa*, "having a head like a royal turban," and *pradakṣiṇāvarta-keśaḥ*, "having hair (arranged) in ringlets turning to the right." The commentator Buddhaghosa in his *Sumaṅgala-vilāsinī* (*Mahāpadāna-sutta-vannanā*) says that the term *unhisasīsa* (*uṣṇīṣaśirṣa*) may be explained in two different ways either denoting the fullness of the forehead or the fullness of the head. The fullness of the forehead may be caused by a strip of muscle (*mamsapatala*) rising from the root of the right ear, covering the entire forehead, and terminating in the root of the left ear. As a head with such a strip of muscle on the forehead looks like a head wearing a turban, it is therefore called a turban-like head or turban-head. The other explanation defines the turban-head as a fully round head symmetrical in shape like a water bubble.[7]

The smooth head without any mark of hair like the head of the well-known colossal Bodhisattva dedicated by the Friar Bala in the third year of Kaniska at Sarnath, the head of the Bodhisattva image from Katra in the Mathura Museum,[8] the head on the fragment of the Buddha-Bodhisattva image from Mathura in the Museum of Ethnology at Munich,[9] and of other images of the same type, shows slight elevation

[6] *Majjhima Nikaya*, Vol. II, p.210.
[7] *Indian Historical Quarterly*, Vol V, no.4, Supplement, p.77.
[8] Vogel, *Catalogue*, Plate VII, Coomarswamy, *History of Indian and Indonesian Art*, Fig. 84; Bachhofer, *Early Indian Sculpture*, Plate 81.
[9] Bachhofer, *Early Indian Sculpture*, plate 82.

above the forehead. This elevated part reaching from the root of the right ear to that of the left appears to me to be the plastic representation of the *maṁsapatala*, the strip of muscle on the forehead of the turban-head, spoken of by Buddhaghosa, the thick lock of curled hair on the top of the head of the Katra and the Munich images is curled like the snail shell (*kaparda*). Coomaraswamy observes, "That the remainder of the head is smooth does not mean that it is shaved, but simply that all the long hair was drawn up close and tight over scalp into the single tress."[10] This single curled tress is marked by parallel lines indicating individual hairs of which it consists. If the sculptor had intended to represent hair on the rest of the head, he would certainly have adopted the same convention instead of leaving the area smooth. Smoothness therefore indicates that the rest of the head is clean-shaven. One standing image of the Buddha with smooth head in the Mathura Museum has a smooth bump.[11] The tress of hair curling like a snail shell on the top of the head of the images of the Buddha referred to above evidently represents *śikhā* or top-knot. Gautama prescribes in his *Dharmasūtra* (III, 14, 22) that an ascetic "may either shave or wear a lock on the crown of the head."[12]

The artists of Mathura in the Kushan period produced another type of the Buddha head with short hair arranged in ringlets turning to the right and a bump or fleshy protuberance on the top covered by hair arranged in the same way. All the Buddha images of the post-Kushana period with the exception of the Mankuar image have a head of this type. The term *uṣṇīṣa* is usually applied to this bump. Is it correct? As we have stated above, *uṣṇīṣa-śīrṣa*, turban-head, is a head which is either round in form like a turban, or has the appearance of a head wearing a turban even when bare on account of a strip of muscle covering the upper part of the forehead. Head of either type is turban-like in outline only. A very important part of the royal turban is the crest. A head, turban-like in outline, but without crest, cannot be recognised as a turban-head in the strict sense. Therefore the addition of a bump or fleshy protuberance on the top was evidently thought necessary to turn the head of a *Mahāpuruṣa* to a perfect turban-head. The so-called *uṣṇīṣa* on the Buddha's head is the crest of the *uṣṇīṣa* and not the *uṣṇīṣa* itself. So it should be termed crest instead of *uṣṇīṣa* to avoid misunderstanding.

The early Jaina literature, so far available, does not render us much help in solving the puzzles relating to the head of the images of the Jinas.

[10] *J.R.A.S.*, 1928, p.827.

[11] Vogel, *Catalogue*, plate XV (a)

[12] *Sacred Books of the East*, Vol II, p.194

In the *Acaranga-sutra* it is said that when the Jina Mahavira turned an ascetic:

"Mahavira then plucked out with his right and left (hands) on the right and left (sides of his head) his hair in five handfuls. But Sakra, the leader and king of the gods, falling down before the feet of the Venerable ascetic Mahavira, caught up the hair in a cup of diamond, and requesting his permission, brought them to the milk ocean."[13]

In the *Kalpasutra* it is said that Mahavira as well as his twenty-three predecessors did the same—plucked hair in five handfuls and turned shaven-headed monks. Only the image of one of the Jinas, Rsabha, the first in the series, is shown as wearing matted locks like the Brahman Jatila monks carved on the Sunga monuments. The images of the other twenty-three Jinas mostly show heads with bump covered by hair arranged in ringlets becoming the *Mahāpuruṣa*. But images of the Jinas with shaven-head are not unknown. Coomaraswamy has published a seated image of the Jina Parsva with smooth head from Mathura[14] where the different types of the images of the Jinas were carved for the first time.

Reprinted from *Indian Historical Quarterly*, March, 1931.

[13] *Sacred Books of the East*, Vol XXII, p.199.

[14] Coomaraswamy, *The Origin of the Buddha Image*, fig.43

The Relationship of Jain Epistemology to its Ontology and Soteriology

ARVIND SHARMA

I

It has been implied by some scholars that the Jain doctrine of epistemological relativism or *anekāntavāda* stands somewhat apart from the rest of the system. In his well-known book, *The Wonder That Was India*, A. L. Basham discusses Jain epistemology in the appendix[1] rather than in the main body of the book.[2] This may or may not imply that he treats Jain epistemology as a thing apart but half a century ago Mrs. Sinclair Stevenson does seem to display such an attitude while referring to "the part of their philosophy of which they are most proud", namely "the Saptabhangi Naya".[3]

> But though the Jainas are very proud of this part of their philosophy, they hold it as a thing apart, and it does not seem to permeate their daily thought and life. To them the crucial point is, how may a *jīva* free itself from its transitory imprisonment, and, following the upward path, attain deliverance at last? The answer to the question they find in the Nine Categories.[4]

Although it is possible to treat of Jain epistemology separately, it will be suggested in this note that it integrates reasonably well with Jain ontology and soteriology.

II

The manner in which Jain epistemology and ontology may be connected can be deduced from the following remarks of A.M. Ghatage :

> ..Jainism shows a close affinity with Samkhya system. It also developed a kind of logic which cut at the root of all stable knowledge.

[1] A.L Basham, *The Wonder That Was India* (Fontana, 1971), p 294
[2] *Ibid*, p.504
[3] Mrs. Sinclair Stevenson, *The Heart of Jainism* (New Delhi. Munshiram Manoharlal, 1970; first published 1915), p.92.
[4] *Ibid.*, p.93

It was technically called *Syādvāda*. According to this logic (*Syādvāda*, or the theory of 'May be'), as many as seven modes of predication are possible in any given case. No definite or absolute statement, therefore, can be made about any question. If the question is : 'Is there a soul?' this logic of the Jains would admit of seven answers to it *viz*, (i) is, (ii) is not, (iii) is and is not, (iv) is unpredicable, (v) is, and is unpredicable, (vi) is not and is unpredicable and (vii) is, is not and is unpredicable. There is a sense in which there is a soul and there is also a sense in which no soul exists; and a third sense is not inconceivable in which we must admit that we cannot describe it; and so on. This is equivalent to saying that knowledge is only probable.

It would, however, be wrong to assume that it only implies agnosticism or metaphysical nihilism. The negative result of such a theory of knowledge is apparently agnosticism, but even out of this the Jains constructed a philosophy. They had a theory of reality also. Their logic was a subtle and disguised protest against the dogmatism of the Vedas, and not intended to deny all reality. The world according to them was not altogether unknowable; only, one must not be cocksure about one's assertions. The world consisted of two eternal, uncreated, coexisting but independent categories *viz*., the conscious (*jīva*) and the unconscious (*ajīva*).[5]

Hermann Jacobi also sees a connection between Jain ontology and epistemology but at a different level. He writes :

> The *Āraṇyakas* and *Upaniṣads* had maintained, or were believed to maintain, that Being is one, permanent, without beginning, change, or end. In opposition to this view, the Jains declare that Being is not of a persistent and unalterable nature: Being, they say, 'is joined to production, continuation, and destruction' This theory they call the theory of the 'Indefiniteness of Being' (*anekāntavāda*); it comes to this: existing things are permanent only as regards to their substance, but their accidents or qualities originate and perish. To explain: any material thing continues for ever to exist as matter; this matter, however, may assume any shape and quality. Thus, clay as substance may be regarded as permanent, but the form of a jar of clay, or its colour, may come into existence and perish. It is clear that the Brahmanical speculations are concerned with

[5] R.C. Majumdar, ed., *The Age of Imperial Unity* (Bombay: Bharatiya Vidya Bhavan, 1953), pp. 423-424.

transcendental Being, while the Jain view deals with Being as given in common experience.[6]

M. Hiriyanna sees the connection at the same level but somewhat differently. He connects the first two predicates of *syādvāda* with the Jain theory of reality :

> If we consider for example an object A, we may say that it *is*, but it *is* only in a sense viz., *as* A and not also as B. Owing to the indefinite nature of reality, what is now or here A, may become B some time hence or elsewhere. Thus we must remember when we posit A, that we are not stating absolutely what the nature is of the reality underlying it. So far as its material cause is concerned, a thing has always existed and will always continue to exist; but the particular form in which it appears now and here has but a limited existence While the substance remains the same, its modes vary. As a result of this qualification, we get to the third step, which affirms as well as denies the existence of A. It *is* as well as *is not*. That is, it is in one sense, but is not in another.[7]

III

A.M. Ghatage, Hermann Jacobi and M Hiriyanna linked Jain epistemology with Jain ontology; A.L. Basham connects Jain epistemology with Jain soteriology.[8] He writes .

> Jainism is not, however a fatalistic system. The tendency of fatalism is strongly opposed by Jain philosophers, and the apparent determinism of Jain cosmology is explained by a remarkable and distinctive theory of epistemological relativity known as "the doctrine of many sidedness" (*anekāntavāda*). The details of this system are too recondite to discuss here, but its essential kernel is that the ruth of any proposition is relative to the point of view from which it is made. The ebb and flow of the cosmic process is from the universal point of view rigidly determined, but from the view point of the individual a man has freedom to work out his own salvation. Free

[6] Hermann Jacobi, 'Jainism' in James Hastings, ed., *Encyclopedia of Religion and Ethics* (New York: Charles Scribners Sons), pp 467-468

[7] M. Hiriyanna, *Outlines of Indian Philosophy* (London · George Allen & Unwin Ltd., 1932), pp 164-165.

[8] Does this mean that A.L. Basham's views have changed since he wrote *The Wonder That Was India?*

will and determinism are both relatively true, and only the fully emancipated soul, who surveys the whole of time and space in a single act of knowledge from his eternal station at the top of the universe, can know the full and absolute truth.[9]

IV

To conclude: it is possible to bring Jain epistemology in relation to Jain ontology and soteriology meaningfully, contrary to the impression created by the writings of certain scholars.

[9] R.C. Zaehner, ed., *The Concise Encyclopedia of Living Faiths* (Boston: Beacon Press, 1967), p.265.



Echoes on the Path of Peace

As one of the most ancient religions of the world that has a serene confidence in the principle of non-violence and peace and that has given courage and strength to devotees eager to cross the frontiers of passion, Jainism is still gaining its adherents abroad where the Law of the Tirthankaras is stirring the thoughts of philosophers, elites and those who feel lonely in the world of strifes. The *Jain Journal* with its limited resources has been able to communicate the message of Mahavira and the Arhats to distant countries where some of our honoured friends have found the voice of Jainism as identical with that of the glory of eternal bliss. Some of the opinions and views that at times evince a depth of realisation have been recorded in letters addressed to the Editor, *Jain Journal*, in Calcutta. Among these Mrs Leona Smith Kremser's letters and verses have formed an ever-fresh bouquet of devotion sprinkled with dews of tears towards Nemi, a letter from Lackner Sopine of Austria tenderly refers to the question of availability of postcards with photographs of Jaina mounments and one from Mr. B. d Boca enquires with regards to Jainas and Jainology. There are other letters which will also appear fascinating for their kind appreciation and interest with regards to Jaina subjects. In the very personal messege from John Silva to Ganesh Lalwani contains a loving and lyrical encomium to the *Pañca Mahāvratas* of Mahavira. In the following pages several of these letters have been published to remember the feelings of individuals in far-off countries with regards to the ideal of Jainism and *Ahimsā*

--*Editor*

AIR MAIL
PAR AVION



* I am devoting myself fully to writing a biography of the Lord Aristanemi ! ..May we somewhat playfully say, you will publish my biography of the Lord,...if not in this life of both you and me, then in our next lives.

* Would you believe now I have this sea-gull, encased in a stocking in what the Veterinarian says is a vain attempt to heal a broken wing. "Kill it", he said. I say, "Let it live, perhaps it will fly again."

August 9, 1968

.. all I can say, my dear Mr. Lalwani, is that your trust will never be broken. Since finding Jainism my whole life has been and will always be, dedicated to Jain study and practice as best I can alone.

And the picture book you mailed months ago came yesterday ! Stamped U.S. customs over a month ago. OH I AM SO HAPPY TO HAVE IT! At once I found the conch shell symbol! So now and always, the precious little book is on my study table, open to Jina Nemi's picture. Perhaps one day you'll come by Honolulu and visit me and see it

October 5, 1969

Oh yes, the East-West Center library at the University of Hawaii, Honolulu, has seven issues of the *Jain Journal*. I wonder if there is a Jain

student on campus? Also, friends of mine visited New Delhi in March, and on my behalf visited the Jain temple. And was I delighted!!! The one carrying a camera in leather case was denied admission! I myself use no products of animal origin, not even cosmetics, . . . now I feel even closer (if possible) to Jainism.

February 22, 1970

You know how I feel about verses by Cidananda, translation (or transcreation!) by Ganesh Lalwani. So I was delighted to have the July 1969 issue Verses for my study collection. Favourite lines : "Awake ye, my soul/ Drink the beauty of the Jina's face/ Cast aside attachment for things mundane/ And follow the Right way." . . .

Do you know how contented I feel to have found Jainism? I feel my personal identity, my cultural heritage and my soul's eternal goal all are combined in this great compassionate religion of the theory and practice of non-injury to all living beings.

November 4, 1970

. . . and the book *Jīva Vicāra Prakaranam* . . . lists of uneatable articles, page 57 of the book. (It) astounds me—already given up root vegetables but I didn't know about many fruits, sprouts, etc. If only I knew how the Jain laity deals with this . .

"Kill not, restrain and give thyself to penance" from *Thus Saith Our Lord* (translated by G Lalwani) . . this has become my *Mantra*, I think "*Mantra*" the proper word, I mean, my ideal in life. I repeat constantly, first awake and last before sleep, *et cetra*

October 15, 1971

Your taking time away from your busy life as editor, artist and translator of Cidananda to inquire about me makes me feel very close to you, "my borther in Jainism". As regards the tragic refugee problem near your city, are Jains refugees also? At any rate, it is a tragedy of *Himsā* and the vibrations of suffering reach you and disturb your creative work, of course. But in my opinion, it is a splendid thing in the face of such tragedy to be able to hold to the fine arts of painting and poetry, and keep the *Journal* in existence, it is the strong thing to do . . .

December 6, 1973

Should you believe, I am devoting myself fully to writing a biography of the Lord Aristanemi ! It involves much research (all Jaina sources) plus much meditation at the lotus feet of my painted (photo) image of the Lord Nemi.

Jainism is my true joy in life—how have I been so lucky as to find it? Deep gratitude for *Jain Journal* that keeps me "in touch".

From Leona Smith Kremser
P.O. Box 256
Waldport
Oregon 97394
U.S.A

August 12, 1975

As you know, my life-work is the Lord Nemi's biography in varied poems, yet making a continuous whole, and this "Obeisance" poem is tentatively the first in the book, following the prose introduction wherein I attempt a concise history/explanation of Jainism. Please, Mr. Editor! I am not conceited (such a massive project), I am simply devoted, body, mind and soul to the Lord Nemi and this is part of my life-obeisance to Him.

.. May we somewhat playfully say, you will publish my biography of The Lord, . . if not in this life of both you and me, then in our next lives . . .

December 8, 1975

. . . Such pleasure and enlightenment you give others, by way of your diversified talents—pleasure by way of information about the Eternal Truth of Jainism. . . . Even, I congratulate you for publishing the *Jain Journal* wherein your talents and spiritual vision are shared with English-reading public like me.

January 12, 1977

Your painting, your dramas, your selfless dedication to Jain *Ahimsā* is indeed a great incentive to me to remember always, "the spiritual effort is never wasted".

Would you believe now I have this sea-gull, encased in a stocking in what the Veterinarian says is a vain attempt to heal a broken wing. "Kill it", he said. I say, "Let it live, perhaps it will fly again." Any way, I chant the Great Prayer to it daily—after the fashion of the Lord Parsva and the burning snakes. May it recognise Jainism in its rebirth!

March 28, 1977

My mother, aged 84, is doing well yet a colostomy is a torturous burden. She thanks you for your kind regards. I visit her daily, and I give thanks that mid the sorrow and the care of her, still I have Jainism and a kindly "Mr. Editor" who encourages my humble poetry writing.

More than you know, I thank you for your kind encouragement regarding my complete book. Believe me, writing it, finishing it, sending it off to you, is my private "reason for living".

May 8, 1978

What can I say about 'Obeisance to Moon of Love' by Ganesh Lalwani. . . except, I wish I had written it !!!!

At your convenience, could you let me know of the meaning of '*Unto* Arhats', etc. which Parsva says to the dying serpents It is the 'unto' which I do not understand I ask for the reason, I often chant this *Mahā-mantra* to dying creatures in my garden, on the beach, even beside highway, only I thought I should say '*Namo Arhantanam* ; etc.

How fortunate I am, to have found Jainism in this body. You, Mr. Editor, have helped, encouraged and inspired me . . .



* I am a Junior in high school and this is the first time I've ever heard of Jainism. —Barbara Lasso
* How long have this religion been in your country? How old is it? —Joanne Abbot
* I am interested so much in the architecture of these temples! I would like to frame all these ten postcards too. —Lackner Sopine
* Your address is the only contact that I have with people who follow the faith. —Anthony W. Barber
* You have spread this wonderful religion of love and ahimsa to My Being. —John Silva

11 La Cintilla
Orinda, California
U.S.A. 94563
Sept 8, 1969

The Jain monasticism has become highly interesting to me ; that is, to the extent that one can learn about it in this part of the world.

--Robert J. Bold

Bielefeld
Die freundliche
Stadt
am Teutoburger Wald

48 Bielefeld
Klopstockstrabe 16b
West Germany
30.5.70

Send me please information material about your religious community and specimen copies of your magazine :

Jain Journal

I thank you very much for your personal interest, I wish you and your members the best of health and happiness.

—K. H. Manig

October 13, 1970

I would like to obtain the book, *The Key of Knowledge*, by Champat Rai Jain and published in 1930. It is all about Jainism. I will not accept anything else because it is a splendid book.

—Mary Graham

2430 Pillsbury Avenue South
Minneapolis, Minnesota

Gill Memorial High
Musgrave Harbour
Nuffield, Canada
May 13th, 1971

On behalf of a group of the Grade seven class of the Gill Memorial High of Musgrave Harbour, I am writing this letter to ask you for some information about the Jainist Religion. How long have this religion been in your country? How old is it? Do you believe in dances? How are marriages performed? How old is the church? What kinds of celebrations do you have? We would like to know more, please.

—Joanne Abbot

21.6.71

I am very interested in your religion. I admire your way of life. I am a junior in high school and this is the first time I've ever heard of Jainism.

I would appreciate it very much if you could send me some information and facts about your belief and worship. I know it's a long way to send information but I'd really appreciate any information you could spare to send me.

—Barbara Lasso

399 Cushmore Rd.
Southamton, Pa
18966
America
U.S.A.

C/o Elizabeth Cattel
1142 Madison Avenue
New York, N. Y. 10028
May 5, 1973

As interest in Jain Philosophy grows in this country more of us are seeking written sources to explore. Recently we received a letter from Mr. Stewart asking for the following. He wished to know if there are English translations of the Jain *Āgamas* and where he might obtain copies. He seemed especially interested in hard bound eiditions. He would be most interested in knowing if there is an edition published which contains simultaneously the original Prakrit and an English translation. Also he would like to know what is the best edition of the *Āgamas* published in Prakrit.

—Howard Banow

PENK, -16/9/73

Gappen 11
A-9816-Penk-Fach 10
Austria-Europe

You may be surprised to receive a letter from an unknown girl in Austria. But, I am seeking your help. Concerning : The BEAUTIFUL JAIN TEMPLES. I hope you do not mind my following request to you. Thank !

Please if it is possible, send me 10 Post Cards showing me these wonderful Temples. Yes, I am interested so much in the architecture of these temples! I would like to frame all these ten postcards too.

Kindest regards from a far away country.

—Lackner Sopine

December 5, 1973

I am doing some research into Jain practices for this age. My readings have led me to Jain Tantra. Living in the United States of America, it is hard to find material on this subject....

Your address is the only contact that I have with people who follow the faith.

—Anthony W. Barber

201E, University
Champaign, Illinois
61820
U.S.A.

1310 Santee Drive Apartment P
San Jose, California 95122
United States, North America

In this part of the world, more persons should learn about Your teachings of universal *karuṇā* and *ahiṃsā*. But, it is very difficult to get any information directly from a person who practises Your most wonderful way of life. There are many books and articles commenting on Your practices. These articles and books that I've read never say the author is performing Your way of living ; on the contrary the authors always agree that you are too extreme in Your non-violence. I would like to get a copy of Your "Holy Scriptures".

Please write and tell me when to locate Your love here. Are there any groups? Is Your organisation publishing a newspaper or magazine in English? Do You need any help? Who decides Your policies? Please write and tell me all about Yourselves You seem to be an only group around that really might change this crazy world into something perfectly.

—John M Silva, Jr.

May 30, 1976.

PREGO INDIRIZZARE:
PLEASE ADDRESS :
PROF. BERNARDINO del BOCA
CASELLA POSTALE n. 211
20100 MILANO
ITALIA

Milano, 21st February 1977

I am the director of the magazine L'ETA' DELL' ACQARIO and our readers wish to know more about the Jain religion who, in our magazine, was described like the more humanitarian and divine of all Religions of the World . .

For our INTERNATIONAL GUIDE OF THE AGE OF A QUARTIUS we need also the addresses of the Jain Mandals in Europe, America, etc.

—Bernardino del Boca

March 28, 79

God Has Sent You !

Dearly Beloved Ganesh Lalwani :

Your letter came to Me, thank THE SUPREME BEING that gives form to each other Being in Her or His time, for Your time—I'm grateful. You. Ganesh Lalwani, have—by the kindness of GOD's Gift in You—You have shared Jainism with Me

Ganesh, the two books Thus Sayeth Our Lord and Essence of Jainism came to Me. Thank you again, Ganesh !

Ganesh, You have spread this wonderful religion of love and *ahimsā* to My Being

You are spreading THE SUPREME BEING's Teachings. The Family of Creation will never come to perfection unless We follow the Trithankaras, from Rsabha (His Holiness) to Mahavira (His Grace). Now I'm able to be One of Those of You Who have come to know THE SUPREME Being's Plans for all other Beings.

The *Mahāvratas* ! *Ahimsā* ! *Acaurya* ! *Brahmacarya !*

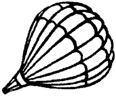
Aparigraha ! Satya ! the *Sadhus* live a hard and austere life to fulfil These Five Vows. In speech, in mind, in deed—until Their death, the Monks live a hard and austere life to fulfil their Five Vows Not to kill any living Creature, *Ahimsā*, is love. Not to steal from any living Creature, *Acaurya*, is love. Not to sexually participate with any living Creature, *Brahmacarya*, is love. Not to be attached to worldly things, *Aparigraha*, is love. Not to lie to any living Creature, *Satya*, is love. Obedience to the *Mahāvratas* is love of which only *Sādvis* can live.

May THE BEING of All Temporary Beings bless all the *Sādhus* and *Sādvis*, the real Spiritual Teachers.

May THE BEING of All Temporary Beings bless all the efforts of You, Yourself. Ganesh.

With love,

—John Silva



BOOK REVIEW

Fundamentals of Ancient Indian Music and Dance by Suresh Chandra Banerjee, L D Series 57, L. D. Institute of Indology, Ahmedabad, December 1976, Pages 120, Price Rs 25.00

The monograph under review does not intend to be a sophisticated treaties on the subject which may interest a few experts, but to the purpose to which it addresses itself it has done an admirable job, and the reviewer has no doubt that the ordinary reader who wants to look into the vast World of Indian Music and Dance will be amply rewarded by going through it

India is one of the few countries in the world where music had reached its highest pitch in classical time. Its genesis is lost in prehistory and is often inferred from the seals of Mahenjodaro and the verses of *Rg Veda*. Then there is tradition handed down from generation to generation. In medieval India many things Indian suffered in the hands of the new rulers but not music and dance, despite their being a taboo in Islam, so much so that almost all the important *gharāṇās* in India today, particularly in music, instrumental as well as vocal, are Musalman families. So much dominance of music in India is due to the fact that unlike in the West where music is a part of mundane life it is sung for producing a melody, music in India is a part and parcel of the spiritual life and tradition of the country.

The monograph under review opens with an Introduction which presents in a few words the meaning of the word 'Samgita', its origin and development in this country, works on Indian music and their celebrated authors. The discussion creates an appetite but does not provide satiation. It could and should have been more detailed. As it is, it leaves many gaps, particularly in the medieval history of Indian music when there must have been some sort of synthesis more particularly so when the Muslim artists did not feel chary to sing on the Krsna legends from Indian mythology. Besides, the reviewer would beg to differ from the writer's observation that "The music of India is Indian music". Indian music is 'Indian' only to the extent that Indian nationalism is Indian. Both have a high content of regionalism and hence a wide diversity of appeal. Interesting is, however, the information that at a certain educational centre, at least 500 *Sramanas* used to learn music.

Following the introduction, there are four chapters, somewhat unbalanced, which discuss separately vocal music, instrumental music,

tāla or rythm of music and dance. There are four somewhat scrappy appendices on Indian and Western music, influence of Indian music abroad, influence of *tantra* on music and non-Aryan elements in Indian music. Even within the limited scope of an appendix, the standard of discussion on these items has considerable scope for improvement It should be done if the monograph is reprinted.

More important is, however, appendix and which reprints two texts of *Pañcamasārasamhitā* ascribed to Narada. One text is drawn from the mss lodged at the Asiatic Society, Calcutta, bearing Number 5040, which has only the third chapter. Fuller is the other text, whether complete or not being left to guess, lodged at the Bangiya Sahitya Parisad, Calcutta, being Number 716, which has four chapters as follows :

Chapter one, incomplete in the beginning, traces the origin of music to Bharata. Chapter two is an eulogy of dramatic art. Chapter three is devoted to *Rāganirṇaya* Chapter four deals with *tāla*.

Apparently, the most important is Chapter three which is extant in both the text. But there is a wide divergence between the two which may be attributed not to the author but to the copyists who re-wrote the mss in long hand. Though of little use to the professional musicians, the work should undoubtedly find a place in the literature on Indian music, the more so now that the work is available in print in so far as it has been possible to decipher it.

Bhuvanabhanu-Kevali-Cariyam by Indrahamsa Gani, ed. by Munishri Ramanik Vijayji, L D Series 54, L D. Institute of Indology, Ahmedabad, May 1976, Pages 150, Price Rs. 16.00

This is a single work in Prakrit verse, in all 2100 verses by Vacaka Indrahamsa Gani, the date of composition being V. S. 1554. The inspiration had evidently come from Acarya Hemachandrasuri Maladhari who for the first time composed *Bhuvanabhānu-Kevali-Caritra*, in Sanskrit prose in the 12th century. Since its publication, Hemacandra's work has inspired others to write under a similar title and about half a dozen such texts have been noticed by the General Editor in his preface.

Vacaka Indrahamsa Gani belonged to the Kutubpura branch of Tapagachha. He was 12th in the spiritual line which was started by the Yugapradhan Somasundara Suri. The present text has been edited on the basis of two manuscripts, one belonging to the Pt. Kirti Muni Jnanakosa, Godhari and the other belonging to Samvegi Upasraya, Ahmedabad.

As we have it from the General Editor, Bhuvanabhanu is neither a historical character nor a mythical character. It is a creation of pure imagination. The work relates the story of this character in his various births. It depicts the allegorical progress of the soul through various births till it attains omniscience which is the supreme goal.

Explaining the title, Munishri Ramanik Vijayji writes :

"It is an allegorical account meant to impart spiritual education. In his previous birth, Bhuvanabhanu was the ruler of Chandrapuri in Jambudvipa when he was named Vali. He was the son of king Akalanka and Queen Sudarsana For many years, he ran the administration of his kingdom with great efficiency. Then one day, a great monk, Kuvalaya Candra had arrived at the city park. People went out to hear his sermon. Even king Vali did not lag behind He was very much impressed of the monk's words and joined the holy order as a monk. He learned the scriptures, practised severe penances and then attained omniscience. As an omniscient personality, he travelled from village to village, town to town, region to region, helping people in their spiritual upliftment till he was called Bhuvanabhanu or 'the Sun of the Universe'. Being asked by Candramauli, king of Vijayapur, the monk recalled and tendered a complete account of his previous births which is the subject-matter of this long poem."

Undoubtedly, the present work will be a useful addition to the Bhuvanabhanu literature published so far.

—K. C. Lalwani

Our Contributors

B. K. KHADABADI, Reader in Prakrit, Karnatak Arts College, Dharwad, Karnatak.

LEONA SMITH KREMSER, Devoted to Tirthankar Aristanemi she is writing His biography.

ARVIND SHARMA, Lecturer in Indian Religions, University of Queensland, Australia.

*"He, who himself hurts the creatures,
or gets them hurt by others,
or approves of hurt done by others,
augments the world's hostility towards himself."*

—Lord Mahavira

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